

JEFFERSON | MONTHLY

Discovering
Summer Lake

The Members' Magazine of The Jefferson Public Radio Listeners Guild

January 2013

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PHOTO: KEN HOWARD/METROPOLITAN OPERA (C) 2010

Patricia Racette as Leonora in Verdi's *Il Trovatore* (see Opera Highlights p. 27).



St. Clair Productions presents Jeff Peterson – Hawaiian Slack-key guitar on January 11 at 8 pm (see Artscene p. 28 for details).



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ON THE COVER

Sandhill Crane, viewed through the reeds in a hayfield near Paisley, OR.

PHOTO: PEPPER TRAIL

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JEFFERSON MONTHLY

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Pepper Trail

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PHOTO: PEPPER TRAIL

View of the Summer Lake basin from the south end of Winter Ridge. By late summer, the lake is almost dry, and the basin is a dry playa. The lake itself is the blue smudge at the far end of the playa.



Coos Art Museum continues its presentation of a special grouping of holiday exhibitions through Jan. 26 featuring Ken Means' Carousel, hand carved and painted figures (see Artscene p. 28 for details).

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Tuned In
Paul Westhelle

Challenges & Opportunities in the Digital Age

In November, NPR and the regional public radio organizations around the nation convened a meeting that I believe will be important in charting a course for the future of public radio. Much of the meeting focused on the sizzling pace of technological change taking place for consuming media content and how stations can and must adapt to providing content in this brave new world.

There were three take-aways from the meeting:

1. Go Local. With the expanding ability to find and access content from a multitude of national providers, adding value for public radio listeners by connecting programming to local

communities and regions is essential. Public radio listeners care deeply about their local stations and communities so stations perform a vital public service while achieving an important business objective when they create as much local programming as possible. At JPR, we have always understood this value. In recent years, as some stations moved away from locally produced music programming in favor of less expensive nationally produced programs, JPR has remained committed to creating high-quality local music programs that allow us to connect our program content with the communities we serve and the many arts organizations that contribute to the cultural fabric of our region. In the area of news, JPR's *Jefferson Exchange* provides a valuable forum for the in-depth discussion of local civic issues within a regional context. As we continue these established local elements of our programming, we are actively exploring ways to cost-effectively generate additional high-quality local content that complements the excellent national and international programming we create with NPR and other national public radio networks and program producers.

2. Create Content Across Platforms. With consumers accelerating the pace at which they adopt mobile platforms for consuming media, public radio stations must consistently disseminate content across multiple platforms. This is not an easy task as it requires a significant investment in a central JPR digital content platform with the near certainty that the technology we adopt will

continue to rapidly change. NPR, together with stations and the Corporation for Public Broadcasting, is currently working to develop this platform and a system for supporting its continued technological evolution. Even with these challenges, I am convinced

there are ways for us to leverage the work we do each day to better serve listeners. For example, when JPR has an important civic leader in our studio for an interview on the *Jefferson Exchange* we are actively exploring how that content can be made available to listeners who mostly listen to *Morning Edition* or *All Things Considered* as well as attracting listeners via online and mobile platforms who get news on demand. This work will be difficult and multi-dimensional but I believe it is an exciting opportunity for expanded public service.

3. Collaborate or Die. In the digital age, aggregating content is the name of the game in order to achieve an audience large enough to attract online revenue sources – which is essential in order for programming to be sustainable. As stand alone operations individual public radio stations, and even NPR itself, are not major players when compared to the emerging national content mega-aggregators. But, together, if we combine the audiences and loyalty of NPR with the excellent local stations around the

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No longer is
collaboration a feel good
thing – it is an absolute
business imperative.



Discovering Summer Lake

Article & Photos by Pepper Trail

On December 16, 1843, Captain John C. Fremont and his Army surveying expedition were struggling through heavy timber and deep snow in the wilderness of eastern Oregon when his Indian scouts called for him to hurry forward. In a vivid journal entry, Fremont recorded the amazing spectacle that met his gaze:

“Riding rapidly ahead to this spot, we found ourselves on the verge of a vertical and rocky wall of the mountain. At our feet — more than a thousand feet below — we looked into a green prairie country, in which a beautiful lake, some twenty miles in length, was spread along the foot of the mountains... Just then the sun broke out among the clouds, and illuminated the country below; while around us the storm raged fiercely. The glow of the sun in the valley below brightened up our hearts with sudden pleasure; and we made the woods ring with joyful shouts to those behind; and

gradually, as each came up, he stopped to enjoy the unexpected scene. Shivering in snow three feet deep, and stiffening in a cold north wind, we exclaimed at once that the names of Summer Lake and Winter Ridge should be applied to these two proximate places of such sudden and violent contrast.”

Four months earlier and more than five hundred miles to the east, Fremont had explored and partially surveyed Utah’s Great Salt Lake. Now, gazing down from Winter Ridge, the man called “The Great Pathfinder” realized that he was standing on the opposite edge of what he named the Great Interior Basin, a huge and almost unknown region of the West from which no river escaped.

Even to many lifelong residents, the words “Oregon” and “Great Basin” don’t seem to belong together. After all, Oregon is green; it is old-growth forests and salmon-filled rivers, turf farms and pear orchards, the Pacific coast and Mt. Hood. Those of us who live west of the Cascades (over 80% of

Oregonians) know that eastern Oregon is out there, of course — hey, we’ve been to Bend! — but still that dry unpeopled country isn’t quite the Great Basin, is it? But it is — and there is no better place to discover Oregon’s Great Basin than in the country around Summer Lake, between Lakeview and Bend. Blessed with a rich human prehistory and history, abundant wildlife, and spectacular scenery, this region is one of our state’s hidden treasures.

Geology

You can’t ignore geology in the Great Basin; in this dry climate, the landscape lies exposed for all to see. Two of Oregon’s most dramatic geological features are found in the Summer Lake Country, and both bear testimony to the region’s violent volcanic past. The Abert Rim is a great mass of basalt that towers 2500 above the eastern shore of Lake Abert. At 30 miles long, it is the longest exposed fault scarp in North America. To the north, a volcanic vent erupting through a

muddy lake bottom created an island of tuff and ash that eventually eroded into the steep-sided fortress-like ring that we know today as Fort Rock. Other notable volcanic features are found nearby, including Big Hole and Hole-in-the-Ground (two craters formed by volcanic explosions, each over a mile in diameter) and Crack-in-the-Ground, a two-mile long fissure formed between cooling lava flows. I assure you, all three are much more interesting than their names!

Somehow, it is easy to imagine the eruption of these ancient volcanoes as we look out over today's arid landscape, with its sagebrush flats, desolate playas (dry lake beds), and uninviting alkali lakes. It is much harder to picture this country well-watered, lush and green. But in past epochs, the rivers flowing into the Great Basin carried far more water than today and, finding no outlet, produced an astonishing labyrinth of freshwater lakes. In the late Pleistocene, 15-20,000 years ago, the largest of these, Lake Bonneville, was almost the size of Lake Michigan, and reached depths well over 1000 feet. Its shriveled remnant today is the Great Salt Lake.

Summer Lake, too, is just a shadow of its past self. Today at its maximum springtime extent, it is lucky to cover 70 square miles, at a maximum depth of 3 feet. But in the late Pleistocene, it was part of Lake Chewaucan, which spread south out of the present Summer Lake basin to join with Lake Abert to the east, covering 480 square miles and reaching a depth of 375 feet. Looking at the slopes above the present Summer Lake, the marks of the ancient shorelines can be clearly seen. These sequences have been studied to reveal that periods of high water joined Summer Lake and Lake Abert at least three times in the last 200,000 years. Each "highstand" lasted thousands of years, and they must have been times of incredible abundance compared to the present day. As recently as 12,000 years ago, Summer Lake was high enough to be lapping at — and perhaps overflowing — the "sill" that separates its basin from Lake Abert.

Prehistory

It is thrilling to picture that ancient lake-filled Great Basin, and to imagine the overflowing waters of Summer Lake rushing

through the site of the present-day town of Paisley to join with Lake Abert. If such an overflow occurred around 12,000 years ago, as many geologists believe, it was witnessed by people — some of the first people to inhabit the continent.

Only a few miles from Paisley (population about 250; the Summer Lake country's biggest town) lie the Paisley Caves. These modest overhangs at the base of an ordinary-looking butte are, in fact, one of the most important archaeological sites in North America. Excavations began here in the 1930s, revealing human artifacts beneath layers of volcanic ash. This ash was later determined to be from the explosion of Mount Mazama, the great volcano that blew apart to form Crater Lake. The artifacts were found associated with the remains of Pleistocene mammals, including now-extinct North American species of camel and horse.

Unfortunately, the dating of the cave deposits was controversial for decades, obscuring the significance of the Paisley discoveries. Then in 2002, University of Oregon archaeologist Dennis Jenkins returned to Paisley Caves to re-excavate the site with modern techniques. His most exciting discoveries were six exquisitely preserved human coprolites. And what are coprolites, you ask — delicate obsidian blades? Circles of fire-cracked stones? Ceremonial burial sites? Um, no. Coprolites are masses of fossilized human dung. Not objects of beauty, but the source of rare and precious data: human DNA.

This DNA, when painstakingly analyzed, proved to carry genetic markers distinctive for Native Americans. Even more significant, the coprolites were dated with precise new techniques to over 14,000 years ago. This is the oldest confirmed date for human settlement anywhere in North America. From the mouth of the Paisley Caves, some of the first Americans looked out at the waters of a vastly larger Summer Lake, spreading before them at the foot of the butte. Great flocks of waterfowl wheeled in the sky, and in the spring, the bugling of cranes echoed over the water. It was a bountiful, vanished world. Today, Summer Lake never comes within miles of the Paisley Caves, and by late summer retreats to a shallow pond at the far north end of its basin, which is a bone-white expanse of bone-dry mud.

The archaeological riches of the Paisley Caves were revealed only by laborious excavation, and are invisible to the casual visitor.



PHOTO: PEPPER TRAIL

Getting There

The town of Paisley is at the heart of the Summer Lake country — in the middle of nowhere, perhaps, but centrally located! It is about a 4 hour drive from Eugene, and about 5 hours from Medford, Ashland, and Redding. Of course, it would be a great shame to drive straight there. Coming from the north, you pass Hole-in-the-Ground and Fort Rock. From the west, on Silver Lake Road, you pass Klamath Marsh National Wildlife Refuge. From the south, you pass Goose Lake and Lake Abert. Spectacular vistas abound.

But the Summer Lake country is home to other treasures in plain view to the attentive observer. These are petroglyphs, powerful drawings and symbols made on rocks by the ancient inhabitants of the region. The marks were made by careful, repeated scratching, leaving incised designs which remain visible for thousands of years. The Great Basin is a treasure-trove of petroglyphs, from the canyons of Utah to California's Death Valley, and all the way up into Oregon.

One of the great sources of the power of petroglyphs is their mystery. No one knows when they were made; no one knows what

CONTINUED ON PAGE 16

PREVIOUS PAGE: The view from the Paisley Caves. **RIGHT:** The "White Rocks" cliff on Winter Ridge, above the town of Summer Lake.

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BY Dean Regan

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Jefferson Almanac

Paula Bandy

Shake Gently

It was a dark and drizzly night when we arrived about 15 minutes fashionably late at a friend's house for a holiday party. Greeted, and coats taken away, the sounds of lively conversation and laughter filled the living room, but seeing that all the cushy seats were taken we headed into the kitchen. A large table in a window nook was filled with goodies and hors d'oeuvres reflecting colorfully in the glass... but then I spied the kitchen counter cluttered with numerous bottles of exotic liqueurs. Grabbing a couple of nibbles I walked toward the counter. There, Mark,

I'd like to believe that gentleness will always win out, but maybe sometimes we must loosen things up first.

our host for the evening, rattled off a list of drinks available. Having spent most of my life correcting people in the spelling and mispronunciation of my name, Bandy, when usually it's spelled or pronounced 'brandy' and, because of my curiosity for trying something new, I opted for a Brandy Alexander. A sweet drink, rich with dark crème de cacao and the original *eau-de-vie* brandy, which dates back to the 7th century, would be my water-of-life for the evening. Little did I know it would become the life of the party.

My *eau-de-vie* went down rather nicely, so awhile later I sought a second, joining a conversation in the kitchen doorway while I waited. Suddenly the shaker landed at my feet, my Brandy Alexander now a milky puddle on the floor. Everyone laughed and with Mark on his hands and knees with towel in hand, mopped up the puddle. Soon after I noticed the shaker moving around the kitchen appearing in various people's hands. Once again, my curiosity stirred, I wondered what was up with the shaker containing my drink. So moving toward the shaker action, I learned my *eau-de-vie* was 'caught-in-the-can' and was being passed around to people trying to open it.

What ensued was live comedic theater, the likes of which Alexander the Great

would have been proud. Everyone had a different idea of how to get the lid unstuck, each vying to be the conqueror of the can—running it under hot water, running it under cold water, gently tapping on the edge of the counter, hard tapping on the edge of the counter, knocking it on the floor. Well it

opened once when it hit the floor, why not again! Someone even held it over a candle flame. There were different techniques of holding and gripping—one person holding the shaker, another tapping around it with varying instruments trying to loosen

it up. It was even gripped between kneecaps using both hands to turn. The shaker containing my *eau-de-vie* became akin to the Gordian Knot and Mark took it upon himself to get it open. He headed outside with the shaker in one hand, a hammer in the other.

The lid still didn't come off but the little knob on the very top did and although the liquid had to be maneuvered out the small whole on the top I was soon presented, accompanied by ceremonial laughter, my Brandy ala Mark. My stomach tight from laughing so much, I found a comfy seat in the living room and started sipping. In a fairly short time, I was offered a refill of my now less than full glass and noticed the lid was off. Who, how, I asked? Interestingly, I was told that my husband, who had been in the living room, and oblivious to what was going on with the shaker in the kitchen walked in and saw them still struggling to get the lid off. The story became a favorite of the night and as legend has it he took the shaker and with a simple turn removed the lid. I was told he calmly handed

it back and walked away completely unaware of what all the fuss was about.

Like Alexander who tamed a wild horse with gentleness and then rode it to conquer vast lands, we humans each have our own individual ways of doing things. I'd like to believe that gentleness will always win out, but maybe sometimes we must loosen things up first. If you are so inspired the spirited cocktail calendar has January 31 listed as National Brandy Alexander Day. Perhaps it's time you too became a legend in your own time...

Brandy Alexander

INGREDIENTS

2 oz Cognac or other fine aged brandy
1 oz Dark crème de cacao
1 oz Cream or Half & Half
Garnish: Freshly grated nutmeg
Glass: martini or golden goblet

MIXING

Add all the ingredients to a cocktail shaker with ice. Shake, pour into beautiful chilled glass. Garnish with freshly grated nutmeg.

IMBIBE languidly with special friends... you will rule the world even if only for awhile.



Paula Bandy is a writer, visual artist and beautyosopher. She is currently working on her doctorate in Transformative Studies at California Institute of Integral Studies. Her dissertation topic: Beauty emphasized with flamenco, Taoism and beyond.

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The Substance of *Shadowplay*

We interpret literature through the prism of our own experience. So I was skeptical at first about Clare Asquith's study *Shadowplay: The Hidden Beliefs and Coded Politics of William Shakespeare*, which zeros in on certain allusions, wordplays, and recurring images in Shakespeare's work as signs of his ongoing critique of the Reformation under Queen Elizabeth and King James. Each play becomes an allegory depicting and condemning the persecution of English Catholics by an anxious, repressive Protestant regime.

An independent literary scholar and the wife of a British diplomat, Asquith lived in Moscow in the eighties during the Cold War—a situation that would have been rife with its own “shadowplay” of scripted appearances and hidden realities. Catholic herself, she had also immersed herself in the work of modern historians, those setting forth a counter-narrative to the “Golden Age of Elizabeth” by documenting the Queen’s ruthlessness when it came to subjects who refused to swear allegiance to her Church. No wonder then, I thought, that Asquith would later advance a theory about Shakespeare that identifies him as a firm Catholic and assumes subversive political messages embedded in his plays.

Part One of *Shadowplay* reviews the conflicts sparked by Henry VIII’s Oath of Supremacy, which made Catholicism a high crime and crimes against Catholics legal;

the horrific backlash of Bloody Mary; and the Protestant reprisals under the young Elizabeth and her handler, William Cecil. This environment of political peril would have reinforced in its writers the allegorical habit of double vision, Asquith suggests. And the habit, inherited from early Christian teaching by way of the Italian Renaissance, would extend to audiences too, who

expected to be challenged by “impenetrable allegorical jungles” and enjoyed cutting meaningful pathways through them.

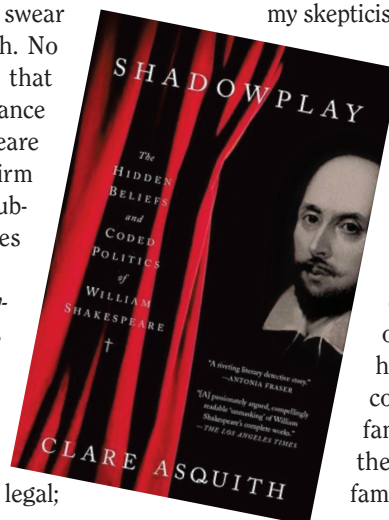
As a sort of foretaste of things to come, Asquith brings to life a pillar of the resistant Catholic community, Magdalen Montague, whose formidable integrity shielded her and circle from government attack.

Asquith examines the character of Paulina in *The Winter’s Tale* as a coded tribute to this stalwart woman—the great-aunt and grandmother to Shakespeare’s first two patrons, whose very existence came as fascinating news to me! The fluency of Asquith’s knowledge and her lively, lucid style was beginning to wear away at my skepticism. Whether or not I would

buy her hypothesis entirely, it was clear the journey ahead would afford some mind-bending views.

In *Shadowplay*, the numerous storms in Shakespeare’s plays become markers for the Reformation upheaval; civil horrors are reflected in the continual splitting apart of families—often because of these storms. Feuds between families represent a divided

Each play becomes an allegory depicting and condemning the persecution of English Catholics by an anxious, repressive Protestant regime.



England, its well-being undermined by the Oath of Supremacy. The action in Shakespeare's non-tragic work repeatedly culminates in reunion, the lost being found, and the final scenes of reconciliation, resonant with near-mystical overtones, express Shakespeare's own longing for peace and religious tolerance. The devastation of the tragedies mirrors his political despair.

Fiddling a little with the canon's accepted chronology, Asquith finds in the early comedies simple programmatic allegories of political impasse—passive Catholics cowed by aggressive Protestants. As Shakespeare grew more radicalized by the tyrannies of the Elizabethan regime, his darker vision produced *Titus Andronicus*, *Richard III*, and *Romeo and Juliet*. Then the playwright caught the favorable eye of the Queen. In *A Midsummer Night's Dream* and *The Merchant of Venice*, he attempted coded pleas to Elizabeth for mercy and tolerance, but in the latter, he went too far and had to back off. As a result, the straight-ahead politics of *Henry IV* and *V* evolved to satisfy the Protestant concerns of his Court patrons.

After the founding of The Globe theatre, at a safe distance from London and in the protective shadow of Magdalen Montague's dissident household, Shakespeare resumed his doublespeak to portray the quandaries faced by recusant Catholics. Should they throw their weight behind the Earl of Essex, who was preparing to challenge the Cecils' control over the Queen (*Julius Caesar*, *Hamlet*)? Should they follow so many co-religionists into exile (*As You Like It*)? Essex's defeat infuses the cynical world of *Troilus and Cressida*.

The death of Elizabeth aroused hope in English Catholics for moderation and religious tolerance, but in no time, the apolitical James turned matters of State over to Robert Cecil, William's spook of a son, once a prototype, Asquith ventures, for Richard III. Nothing changed. Catholic breakdown, reflected in *Othello* and *King Lear*, fostered the extremism of the failed Gunpowder Plot, which set the bleak stage for *Macbeth*.

Although there was no getting through to James, Shakespeare never surrendered his mission of playing witness to the spiritual tyranny around him. In an ingenious hypothesis for the Bard's shift in mode in his final four plays, Asquith speculates that his audience had become the fourteen-year-old Prince Henry, the Court Golden Boy, who would have enjoyed these magical fairy-tales while perhaps absorbing their symbolic mes-



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sage about families broken then made whole.

We will never know Shakespeare the way we feel we know his characters, but Asquith's exploration of the canon as an extended *drame a clef* (no summary does justice to its intriguing details) serves to remind us of the dangerous world he had to navigate. And the topical "Catholic" themes that Asquith detects in the undercurrents of each play are hardly at odds with the "universalist" themes that audiences have always responded to. Finally, how could the Shakespeare whose magnanimous sensibility produced the plays not have been outraged at

the extremes of narrow-minded injustice around him? And how could he not have wished to expose this injustice in his plays—telling the Truth being perhaps the greatest incentive for any writer? Except that to do so directly would have risked a sentence of death.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)



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Inside the Box

Scott Dewing

It's not the end of the world — yet

Happy New Year and congratulations! You've survived yet another *faux*-pocalypse and all the media hype, doom n' gloom movies, and bad science that fueled the hysteria. If you were one of those doomsayers who bought into the whole Mayan calendar thing and purchased one of those luxury survival condos in a retrofitted nuclear missile silo in the middle of Kansas, don't feel too bad about that. It's not the end of the world, so to speak, and you now have an interesting year-round vacation home. Also, you were totally correct about the world ending: your chosen calendar was just a billion or so years off. For certain, the world is going to end, just not now and not in a fantastical apocalyptic way. T.S. Eliot got it right in his poem "The Hollow Men":

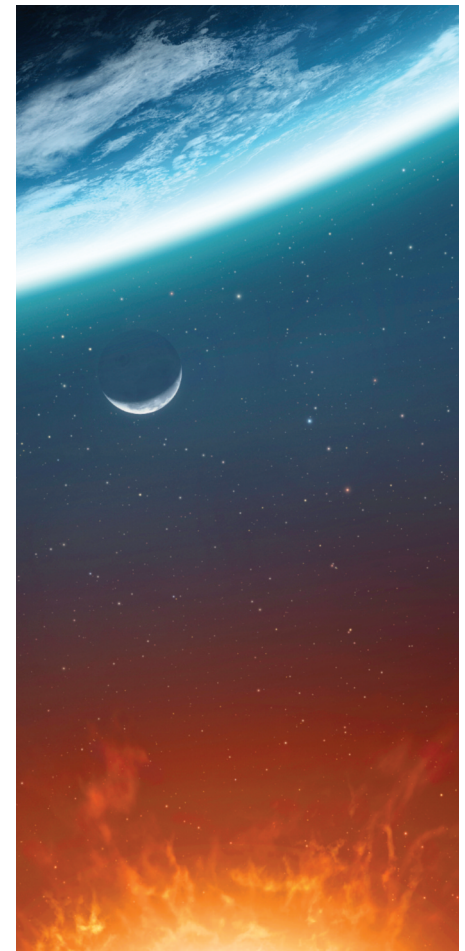
*This is the way the world ends
 This is the way the world ends
 This is the way the world ends
 Not with a bang but a whimper.*

It's easy to forget that we all live within sight of the galaxy's largest nuclear reactor: the Sun. The Sun's photosphere, the part we can see during the day when it isn't overcast, is made up of mostly hydrogen. All of that hydrogen fuels the sun's reactive core where temperatures reach such unfathomable levels—25 million degrees F°—that the word "hot" fails to describe such extreme heat. At the Sun's core, spent hydrogen is converted into helium, which the sun will desperately burn later in its life cycle before collapsing, cooling, and fading away as just another burned out star littering the heavens.

But before the Sun shrinks to a "white dwarf," it will swell to a "red giant." This is bad news for Earth and any species that might happen to still be around 5 billion years from now as our planet will be engulfed and incinerated by the expanding

Sun. Not surprisingly, scientists disagree over whether or not Earth will perish in the crucible of an expanding Sun. Some scientists postulate that as the Sun expands like a balloon being inflated with helium, it will lose approximately a third of its mass to solar winds, resulting in a dwindling gravitational pull. With less gravity, Earth's orbit will expand and the planet will be spared.

Well, what's left of the planet anyway: long before the Sun becomes a red giant, it will have heated up Earth to the point that all the seas and oceans boil and evaporate, carrying the atmosphere off into



space. At the current burn rate, we have about 1 billion years before things heat up enough to evaporate all the water and the atmosphere. When this happens, all life on Earth will perish. The Sun, it seems, has been life's Faustian bargain: it giveth and it taketh away.

I want to save the natural world just as much as the next environmentally conscious human being. In the end, however, all our efforts to save the Earth will be in vain. Sorry to drop such a galactic bumper on you right at the outset of the new year, but the world will most certainly end in extreme heat. This is not license for carelessness and unbridled environmental degradation, which is our current path; rather, it is a realization of the deep future's stark reality and a call to re-orienting our present thinking toward the long view of human survival and evolution. I foresee three possible scenarios for the future of the human race:

Scenario #1: We destroy ourselves and become just another extinct species like the many other species that have come and gone before us—some of whose demise have been hastened by direct human intervention. This scenario could take many forms. We could, of course, do it the old fashioned way and destroy ourselves with nuclear weapons or some other weapon of mass destruction that has yet to be invented. We could destroy our food chain through some botched bio-engineering or create a synthetic nano-virus that quickly wipes out the human race. Or we might create artificially intelligent machines that decide we are no longer necessary and exterminate us. (Think *The Matrix* or *Terminator* movies. The machines win.) There are many other doomsday scenarios. The ways in which we might destroy ourselves seem endless, which is perhaps why this seems to be such a likely scenario.

Scenario #2: We save the planet and exist until the Sun evaporates the world's water supply and atmosphere. Then we perish along with all other life on Earth.


Scenario #3: We advance technology to the point that we are capable of either, a) preventing the death of our Sun through some very deep understanding of chemistry and physics combined with some very tricky engineering, or, b) we leave Earth and head off to a cooler and more inhabitable corner of the galaxy where we can live long and prosper.

Although I've never been accused of being an optimist, I am optimistic that we

still have the potential to figure out how to create and intelligently apply technology in order to solve the many current and long-range problems facing us. I say "potential" because currently, we're not focusing our efforts on solving big problems, rather, we seem to be preoccupied with creating and using technology that's more geared for bread and circuses.

We've evolved to the point in which we have the capability to radically change our destiny through the creation and application of technology but we could also destroy everything in the process that we need here on spaceship Earth to continue the journey (think scenario #1). This is the tricky task of creating and using technology and yet it is what we must do if we are to survive and continue to evolve over the long haul in a solar system that will eventually burn up and a universe that is slowly burning out.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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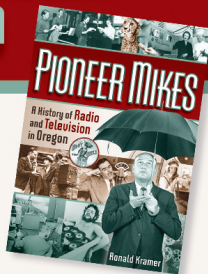


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Recordings

Don Matthews

Classical Music and the Digital Revolution

The last time I wrote an article for the *Jefferson Monthly*, I put forth my 'Desert Island' collection with the emphasis on what was still reproduced on a CD. Even at that point, it was becoming obvious to me that the personal listening device of today reproduces the sounds you hear using digital computer files and not a physical object like a CD or cassette tape. This latest transformation of how sound is stored and consumed has both good and bad features especially where classical music is concerned.

The death of the CD like the LP and the cassette before it means that most personal audio recordings are now digital files stored and heard on a computer from a smart phone to a lap top. We classical music consumers must store and listen to our favorite performances in a 'popular' music model. It makes total sense that any new music delivery system be designed in a way that represents the greatest numbers of users but there are downsides to the current platforms used for storing and playing classical music.

The first problem is that the digital file is 'song' based, in both storage and playback, and as a purchasing unit. Let's take a recording I pulled up from Amazon of *The Nutcracker*. When you arrive at the site, you see the recording offered as a CD or digital download using the MP3 format. The site still shows the price of each track as 99 cents; this is the cost of a song in the pop market and if you had to pay per song, this recording would cost \$23.76. The record companies finally recognized that might be too expensive so that they

now sell the complete recording for \$12.99 for a CD and \$9.99 for the 24 files.

Further problems pop up once you start to listen to the files. Most compressed formats like MP3 are based on 'frames' consisting of a certain number of samples. If the song ends before the end of the last frame it will be padded with silence. These gaps are difficult if not impossible to eliminate. With classical music,

longer sections are more typical and are often continuous and played without interruption. But if the music is divided into more than one file within a movement when you reach the end of one file, there is a gap designed to separate it from the next file. It has even made one of my favorite pop recordings, *Abbey Road*, unlistenable on my MP3 player because of the gaps. There are numerous

upgrades using different file types and the latest versions of iTunes or Windows Media Player provide the software that addresses that problem. There is even a website, "Pristine Classical MP3s" and they sell all their music as a single, long file with tutorials showing you how to put gaps in where you want them.

The solution to the problems of large file size in transferring music to a digital format was to create the file which is small enough to store and transfer in many digital platforms. But to get the file that small also meant sacrificing the audio range in the playback and for my ears eliminating some subtlety and beauty. This has been a knock for a long time from audiophiles who preferred the LP to the CD but this latest evolution results in a much more noticeable degradation of the sound. On my



"Steve Jobs was a digital pioneer but when he went home, he listened to vinyl!"

NEIL YOUNG

MP3 player there are definitely non classical albums by Peter Gabriel and Queen to mention just two, where the sound is quite sufficient. But when I listen to the Schubert Sonata on B flat major, so much seems to be left out. In the softest sections, the decay is so rapid that is almost doesn't sound like a piano at all. Any reverb that is added in the recording studio to sweeten the sound or the natural ambience of a recording space is entirely lost. This is particularly obvious in vocal and choral music, solo piano music and in passages that are very quiet or have some very subtle orchestral effects. The reasons again stem from the larger number of consumers who don't demand the quality of sound. According to Neil Young who participated in the Dive Into Media conference (a gathering of minds that delves into the extraordinary changes the media business is undergoing), "Steve Jobs was a digital pioneer, but when he went home, he listened to vinyl."

As with the gap problem there is a range of options to improve the quality of the listening experience but the files are generally more expensive. A FLAC version of John Coltrane's album *A Love Supreme* will cost you \$18 on HDtracks as opposed to \$10 on iTunes. Some purists will tell you to skip FLAC altogether and buy WAV files. Almost any software audio player including iTunes can play a WAV file but it may require special software, so do your homework.

The truth is that the hardware and software exist as do the file formats. But the details and convenience of how everything fits together is still much harder than it should be. I believe that as computers and digital devices are able to store ever more data, there will be better sound readily available. But I also believe that if we as consumers want that quality restored in an affordable and convenient music experience, we must demand it.

When Don Matthews isn't getting annoyed with his MP3 player, he's busy hosting *First Concert* and performing his duty as Classical Music Director for JPR's Classics & News service.



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"He (Merle Haggard) is the greatest country artist of our times." — *Rolling Stone*

MERLE HAGGARD

Jan 10 • 7:30 pm

Shasta County resident and country music legend Merle Haggard will make a special stop at the Cascade in connection with the recording of his upcoming album.

Summer Lake *From page 7*

they signified. But gazing at one of them, you know you are seeing the product of a mind at work, and it is endlessly fascinating to imagine the maker and what he or she was saying to the universe.

Petroglyphs, sadly, have suffered greatly from vandalism, and so they are best discovered on your own, as you hike and carefully keep on the lookout. But I can guide you to one very well-known petroglyph, which is right at Picture Rock Pass on Hwy 31 between the towns of Silver Lake and Summer Lake. Immediately after crossing the pass (heading south), there is a large dirt parking area on the right. Pull in there, and walk back up the well-marked track to the pass. At the top, facing west, is a large gray boulder with pale incised drawings of animals (antelope? deer?) and human-like figures with headdresses (or antennae?). It's easy to see why some enthusiasts see petroglyphs as evidence of extraterrestrial visitors!

Natural History

Many visitors driving through the Great Basin see a barren landscape, devoid of life. This is understandable. Many creatures of the dry country lead hidden lives, keeping close to shelter or emerging only at night.

But there are places where an astonishing abundance of wildlife can be found, and two of those are in the heart of the Summer Lake country: the Summer Lake Wildlife Area, and Lake Abert.

The Summer Lake Wildlife Area, administered by the Oregon Department of Fish and Wildlife, is a 19,000-acre mosaic of ponds and marshes connecting the flow from Ana Springs with Summer Lake. Surrounded by sun-baked flats of sagebrush and greasewood, these wetlands support abundant breeding populations of Cinnamon Teal, Sandhill Cranes, American Avocets, Yellow-headed Blackbirds, and Marsh Wrens, to name a few of the nearly 300 bird species known from the wildlife area. In migration, hundreds of thousands of shorebirds and waterfowl depend on the area as a stopover site, and the large numbers of Snow Geese in particular attract hunters from all over the state.

Not far to the east of Summer Lake is Lake Abert. Unlike Summer Lake, Abert is salt, far saltier than the ocean; far too salty for fish. And yet, despite this, Lake Abert is spectacularly productive, and the site of one of the great wildlife gatherings in Oregon. Specialized algae thrive in the briny waters, and are the food supply for untold millions of brine shrimp. These brine shrimp (and brine flies, which swarm in clouds along the shore) support tens of thousands of birds

during the peak of migration; in fact Lake Abert has been estimated to host 3.25 million bird-use-days annually. The lake is especially crucial for grebes and shorebirds who fuel up here on their southward migration. On one day this past August, I teamed up with Lew Oring, an ornithologist from the University of Nevada, and we counted 87,000 Eared Grebes and 65,000 Wilson's Phalaropes (a delicate shorebird that picks brine shrimp from the surface as they swim buoyantly on the briny water) as well as thousands of avocets and other birds.

The wildlife of the Summer Lake country isn't limited to the lakes, of course. The canyons and buttes echo with the trills of Rock Wrens, and Golden Eagles circle overhead, vigilant for incautious jackrabbits. Herds of pronghorn browse on the sagebrush flats, and the pine forests of Winter Ridge are home to elk, mule deer, cougar, and bear. If you take the time to stop and look and listen just about anywhere in the Summer Lake country, you will find wildlife to reward your close attention.

From Pioneers to the Present Day

After Fremont's expedition passed through in 1843, pioneer settlement was a long time coming to the Summer Lake country. Without the lure of gold or broad expanses of fertile farmland, the area saw only

Blessed with a rich human prehistory and history, abundant wildlife, and spectacular scenery, this region is one of our state's hidden treasures.



PHOTO: PEPPER TRAIL

The lush marshes of Summer Lake Wildlife Area, at the foot of Winter Ridge.



PHOTOS: PEPPER TRAIL

ABOVE: Petroglyph at Picture Rock Pass. RIGHT: The view from the Paisley Caves.

the passing of itinerant trappers for the next several decades. Still, the well-watered meadows along the base of Winter Ridge eventually attracted adventurous settlers who were finding the west side of the Cascades a mite too civilized, and in November 1874, the first white child was born in the Summer Lake country. His name was Ralph C. Foster, and he lived a colorful life, as told in the book *Settlers in Summer Lake Valley*, written by his distant descendent Teresa Foster.

Ralph Foster grew up tall, well-favored, and wild, with eyes the pale blue of winter sky. He courted and won his princess, who actually was named Princess, and they married in 1903. A few months after the wedding, in the winter of 1904, Ralph and accomplices unknown drew a “dead line” across the Summer Lake country, a warning to the sheep men to keep their flocks off the cattle range. When they would not, the cattlemen killed 5000 sheep in two dark nights. This was part of the wider “Sheepshooters’ War” that convulsed eastern Oregon from 1895-1905.

Despite persistent suspicions, Ralph’s involvement was never proven, and he went on to have a checkered history with law enforcement, being accused or suspected at various times of poaching, moonshining, altering deeds, and stabbing a houseguest. He gave as good as he got, suing the state on several occasions, but finally he was convicted of rustling, and spent a year in the penitentiary at the age of 58. Ironically, many of his neighbors believed that he was framed on that particular charge.

These adventures and misadventures did not prevent Ralph from fathering six children, planting orchards, experimenting with introducing pheasants into the basin, and

running traplines every winter on Winter Ridge. He died in 1961, having lived through a time of almost unimaginable change, and is buried in the pioneer cemetery on the shores of Summer Lake. The epitaph on his headstone is a single word: “Dad.”

Today, the Summer Lake country is, well, quiet. The population of all of Lake County is about 8000 people, and a quarter of them live in the town of Lakeview. The rest are spread across an area larger than New Jersey: over 8000 square miles. Ranching and hay farming dominate the economy; the ZX Ranch centered around Paisley is the largest in the state. Hopes for economic development are based on attracting visitors with the natural splendors of the region, which is being marketed as the “Oregon Outback.” The 171-mile Outback Scenic Highway extends from Highway 97 at La Pine to the Oregon border at Lakeview, following Highways 31 and 395. Probably the heaviest traffic of the year comes on the weekend in August when Highway 31 becomes a major route for free spirits passing through on their way to Burning Man in Nevada’s Black Rock Desert. The Summer Lake country will never be filled with tourists; it is too big, too dry, and too wild for that. But for the traveler with sharp eyes and a quiet mind, it offers beauty, instruction, inspiration, and that ever-more-threatened experience, solitude. If that is what you seek, leave your everyday behind and discover Summer Lake.

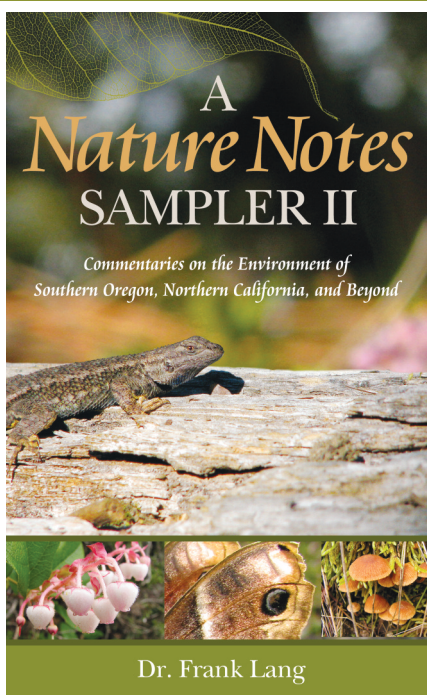
Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites www.peppertrail.net and www.earthprecepts.net.



Places to Stay

For the adventurous, camping is the ideal way to experience the Summer Lake country. There are numerous public campgrounds on BLM land in the valleys, and National Forests in the high country, as well as at the Summer Lake Wildlife Area. Directions and information on current conditions should be obtained from the Fremont-Winema National Forest (541-947-2151) and the Lakeview District BLM (541-947-2177).

For those who prefer a roof over their heads, there’s the Lodge at Summer Lake, in the tiny town of Summer Lake (www.thelodgeatsummerlake.com). This is immediately across Hwy 31 from the Summer Lake Wildlife Area. Both cabins and rooms in the lodge are available. Or, for a more alternative experience, consider the Summer Lake Hot Springs (www.summerlakehotsprings.com). This offers a range of accommodations, from RV and tent sites to cabins and a ranch house, as well as the hot springs themselves, all with a laid-back, sixties vibe. Both offer a wonderful base for exploring the Summer Lake country.



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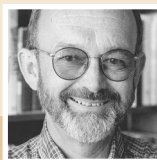
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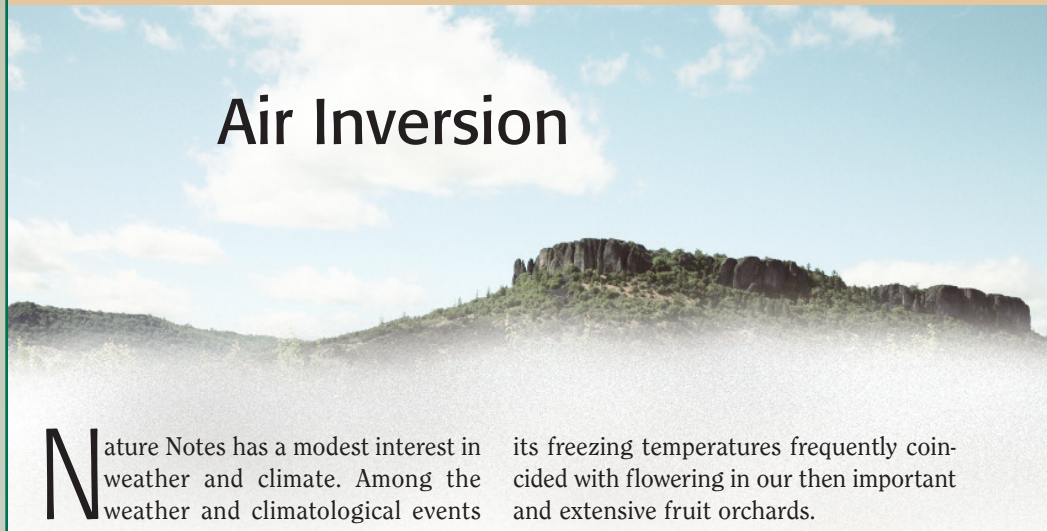
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Nature Notes

Frank Lang

Air Inversion



Nature Notes has a modest interest in weather and climate. Among the weather and climatological events that happen in the Rogue Valley and elsewhere where conditions are right, are inversions, where warm air traps cold air below. Inversions are, or least were, common here especially in the late winter and early spring.

Nature Notes remembers many springs when the valley was socked in day after foggy day with cold freezing temperatures on the valley floor. From his palatial home above the Principality of Ashland, he could look down on a sea of fog. When he walked down the hill to work (yes, university professors work, contrary to the opinions of the ignorant) he started out in relatively warm clear air under a cloudless sky. Then, as he descended the hill toward the university, his ankles would cool, then his knees, then chest and head as fog started to swirl about him. Then it was into the freezer, with frosty trees, shrubs, grass, cars, and house roofs. Often the vegetation would be covered with feathery crystals of ice that rose from the surface of the frozen object, hoarfrost, it's called. Very beautiful, as my Japanese botanical colleagues might say.

Not only was it cold, but air quality was often, well, crappy. The air was still, and trapped under the lid of warmer air. Stuff like aerosols, particles, and exotic chemicals accumulated in the air, sometimes for weeks on end. The inversion and

its freezing temperatures frequently coincided with flowering in our then important and extensive fruit orchards.

Orchardists, in a misguided attempt to mimic mother nature, would light thousands and thousands of smudge pots on cold nights, foggy or clear. The idea was that the dense black clouds of burning diesel fuel would provide a faux cloud cover that would retard heat loss by radiation. You know how much colder it gets on a clear night as opposed to a cloudy night, all things being equal. Well, it didn't

work that way. It was the heat from the pots themselves that warmed up orchards enough to keep tender buds from freezing. Until orchards were morphed into housing developments and golf courses and orchardists started stirring up the air with big noisy fans or using the latent heat of freezing water applied via sprinkler systems, Ashlanders were often greeted in the morning by a foul, dark, fog bank slowly creeping up the valley.

Of course, orchards weren't or aren't the only problem. We pollute the air in other ways as well. There was a lot of smoke from wood stoves, forest slash burning, and the timber industry. Our internal combustion engines of all kinds, planes, trains, trucks, automobiles, and motorcycles contribute all kinds of pollutants. All our itty-bitty engines that power leaf blowers, weed whackers, lawn mowers, and chain saws, do not help. Nor do all our mo-

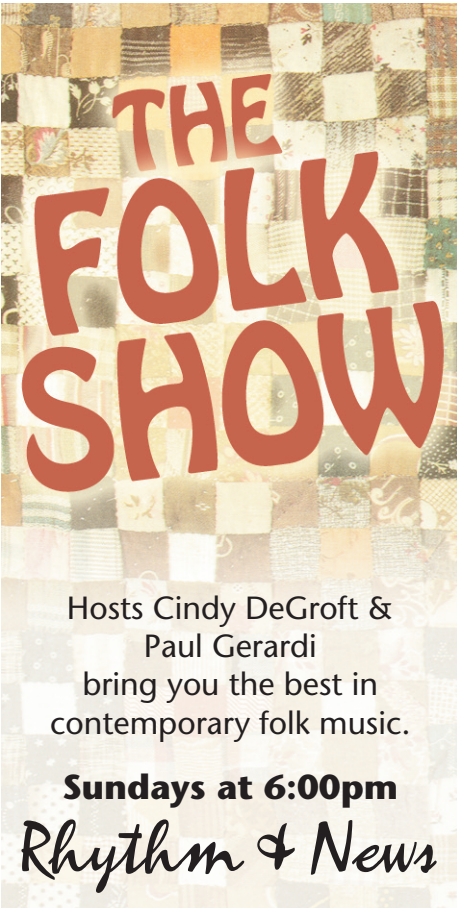
Nature Notes remembers many springs when the valley was socked in day after foggy day with cold freezing temperatures on the valley floor.

torized recreational toys. Nature adds her own contributions: spores and pollen, terpenes, dust and haze, in addition to our road dust, and particles from brakes and slowly disintegrating tires, plus carbon monoxide, sulfurous oxides, and nitrous oxides.

There is good news and bad news. The bad news is the inversion may go on for days making the very young, the very old, and those with respiratory problems suffer endlessly. One bit of good news is that things are not as bad today as I remember them; there is less wood burning, fewer mills, auto pollution control inspections and way fewer smudge pots. On the other hand, there are more people and more vehicles, inspected or not. One thing is a given: our beautiful Rogue Valley's topography will always put us at a risk for an air pollution disaster if we are not alert.

The good news? When we are freezing and foggy in the valley in the grips of an inversion, head for the hills. There will be bright sunshine and moderate temperatures.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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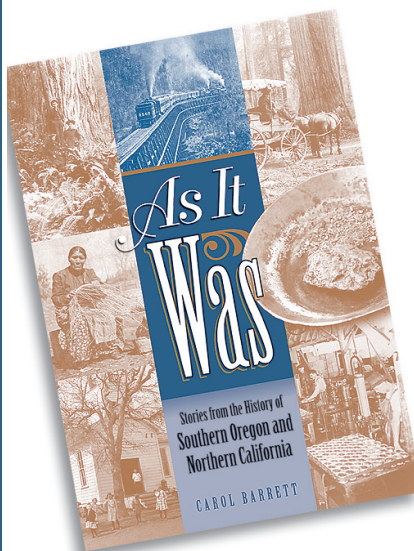
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Tuned In *From p. 5*

country we are a digital powerhouse. During the coming years, as younger audiences migrate to current and newly imagined digital devices to consume media, we must work together. NPR needs to collaborate with local stations, local stations need to collaborate with NPR, local stations need to collaborate with each other, local stations need to collaborate with their University licensees, local stations need to form regional networks with which to collaborate. You get the point. No longer is collaboration a feel good thing – it is an absolute business imperative.

JPR has begun, and will continue to engage in the planning necessary to implement some of these concepts. I'll keep you apprised of our progress as our service evolves with the goal of creating better informed and inspired citizens of the State of Jefferson.

Paul Westhelle, Interim Executive Director, Jefferson Public Radio



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By CAROL BARRETT

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As It Was

Stories from the State of Jefferson

America Butler's Diary

by Dawna Curler

Women today often work outside the home while still managing a household – cooking, cleaning, and keeping up with the laundry. The advent of electricity and modern appliances has made it possible to juggle both occupations. For the nineteenth century homemaker, however, labor-intensive housekeeping was a full-time job, and no one knew that better than America Butler.

America and her husband pioneered to Southern Oregon's unsettled Rogue Valley in 1853. In a diary she expressed her feelings about household chores. "I am maid of all trades—sweeping, dusting, churning, ironing, baking bread and pies, dishwashing, etcetera."

Perhaps Mrs. Butler hated nothing more than doing laundry. One Friday morning she wrote, "Today Oh! Horrors, how shall I express it; is the dreaded washing day..." another time she penned, "This is the dreaded washing day... I finish by noon then scrub in the afternoon – feeling quite tired."

We learn through her writings that she often cooked and did her duties while feeling poorly, but at least once, she was caught neglecting responsibilities. "...Mrs. Miller comes in about 10 o'clock, finds my breakfast dishes on the table and me reading a novel."

The realistic portrayal of pioneer life presented in Mrs. Butler's diary defines differences, yet underscores commonalities women today share with their sisters of the past.

Source: Winther, Oscar Osburn and Rose Dodge Galey, eds. "Mrs. Butler's 1853 Diary of Rogue River Valley," Oregon Historical Quarterly, Volume XLI, No. 4, December 1940. pp. 337-366.

An Active Senior Citizen

by Marjorie O'Harra

These days, active senior citizens abound. We think nothing of them flying airplanes, running marathons and living healthy, productive lives well into their 80s and beyond.

But in 1946, Stella Patterson did something remarkable even by today's standards; and downright amazing for her time.

Stella was an author living in San Francisco where she enjoyed concerts, lectures, parties—the refinements of city life. One day, she decided she would leave it all to spend a year in a cabin on her mining claim along the Klamath River in the Siskiyou Mountains of northern California. Stella Patterson was 80 years old.

Life alone in a remote cabin meant taking chances. There were terrible storms, rattlesnakes, and an encounter with a mountain lion. But there were also wonderful experiences with the changing seasons, the garden flowers, good neighbors in the hills, and endearing characters—like Frenchie, a garlic-nibbling, book-reading fellow of questionable background, and Millicent, a little Karok Indian girl who loved to read Emily Post.

At the end of her year—on her eighty-first birthday—Stella concluded that she wanted to continue this good life close to the soil, and so she stayed on, eventually writing a book about her experiences titled *Dear Mad'm* (madame).

Source; "Dear Mad'm" by Stella Patterson

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Charles F. Thielman & Kylan Rice

The Eyes of Horses

Hot wind a coarse brush
through black manes and cut hay.

Dusk absorbs
sunset's plaited gnosis

into its deep blue wings.

What survives this season
turns its back to the sky,
rests on dark arms

and lets dry yellow stones
fall into buried deltas.

Lantern glow on wire strand and coil,

hooves plant crescents in loam
while bales, lined up at arm's length,
release their last green to starlight.

Wagon, rein and halter, sweat
crusted necks to sunburned hands,
sky a promise of more dust, of hot yellow

light edging the shadows of five oaks.

The swing set chains and seats

pushed by this wind
as the kitchen window becomes a beacon.

Charles F. Thielman's chapbook *Into the Owl-Dreamed Night* was published in 2012 by Uttered Chaos Press. His poems have appeared in various journals such as *The Pedestal*, *Poetry365*, *Poetry Salzburg*, *The Oyez Review*, and in anthologies from Tiger's Eye and Uphook Press. He has been Lane Literary Guild's Treasurer and Membership Secretary, and organizes and hosts readings at Eugene's Tsunami Books. Charles F. Thielman lives in Eugene, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

Confidante

She says: I could go on and on.
I, myself, couldn't keep up with the transfers.
The quick feedings.
Stopping by her father's house
always headed south, these worn flights
into lesser and lesser winters.
This way, a wing dries out.
This way, a blanket makes a body
into a breathing shape.
She makes me admit some of the rest
stops are charming—
left there adjacent
to rolled fields, stashed brooks.
The hotels make me forget I am religious.
No need for kneeling spaces,
or clean-shavenness.
She would contemplate my knots
and then tell me about them, as if
I couldn't feel the same kindnesses she could.
Nothing in the desert gets
coverage. In intervals, she lowered
hooks into me like cameras.
Pictures were taken
of vascular deltas, forceful canyons,
dried depths of tissue;
this, the duty of vacation—
rooting out until nothing but
wires and hanging nails are left.
The complimentary booklets
of attractions on the night stands:
full of chapels, themed buffets,
long blurry beaches.
All the places we could be
by nightfall, if we would just step on it.
All the wallet-sized cuts that could
come of this. All the songs
we could sing along to,
and you chose this one.
I wonder for the first time what else
has happened on these beds,
on these comforters.

Kylan Rice has poems featured or forthcoming in *de-comp magazine*, *Brusque Magazine*, *SOFTBLOW*, *Projector Magazine*, *Ishaan Literary Magazine*, and elsewhere. He served as poetry editor for *Inscape: A Journal of Literature and Art*. He has won first place in Oregon Poetry Association contests in 2009 and 2010. Kylan Rice is a college student and lives in Medford, Oregon.



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Rogue Opera's *Berlin to Broadway with Kurt Weill*

by Bill Weil

Just before *The Threepenny Opera* opened in Berlin on August 31, 1928, composer Kurt Weill learned that his wife, actress Lotte Lenya, had accidentally been left out of the program. Weill was outraged, but Lenya – who was playing “Jenny” – was characteristically nonchalant: “They’ll know who I am tomorrow,” she said.

The show was a stunning success, Lenya became an overnight sensation, and Berlin went “*Threepenny* mad,” according to the couple’s biographer, Ethan Mordden. More importantly, Kurt Weill had suddenly become a famous composer – even though the show’s lyricist-librettist, the legendary Bertolt Brecht, still looked upon him as a very junior partner, not a peer. The notoriously egocentric Brecht would never enjoy another popular success like *Threepenny* in his lifetime; Kurt Weill, on the other hand, was just beginning his remarkable journey into musical theater history.

Weill’s extraordinary career is the subject of Rogue Opera’s production of *Berlin to*

Broadway with Kurt Weill, coming February 9 to the Craterian Theatre at the Collier Center for the Performing Arts. Although known for grand opera, the company decided to open its 37th season with a something more “rogue-ish” – an exciting theatrical revue that showcases the best of Weill’s music.

Rogue Opera was founded in 1976 by J. Raymond Tumbleson, a professor of music at SOU who had enjoyed an extensive professional singing career. What began as way to give Tumbleson’s voice students some

opera experience soon became a bona fide regional opera company funded by memberships, ticket sales, sponsorships and grants.

Rogue Opera is still going strong nearly four decades later and continues to cultivate new generations of opera patrons. In addition to *Berlin to Broadway*, the company’s upcoming 2013 season will include productions of Puccini’s *Madame Butterfly*, opening May 3 at the Craterian, and Mozart’s *Così fan tutte* in September.

Berlin to Broadway is directed by Christine Williams, who also appears in the show along with Michael Flaherty, Priscilla Quinby and Gaylen Schloming. Maestro Martin Majkut, who conducts the Rogue Valley Symphony and Rogue Opera’s orchestra for its main stage productions, will make a cameo appearance as a *performer* singing a duet of “Mack the Knife” with Williams.

“Anyone who’s known me for longer than five minutes knows what a Kurt Weill fanatic I am,” said Williams. “He collaborated with some of the best lyricists of our

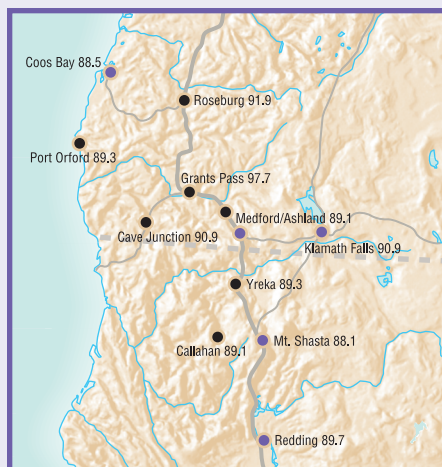
Berlin to Broadway with Kurt Weill
plays at 2:00 p.m and 8:00 p.m
on Saturday, February 9. Tickets are
available on-line at www.craterian.org
or by calling the Craterian Box Office
at 541-779-3000. For more information
about Rogue Opera call 541-608-6400
or visit www.rogueopera.org



PROGRAM GUIDE

Rhythm & News

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Berlin to Broadway *From previous page*

time, and created works of soaring beauty, wit and intelligence."

The cast is backed by a trio of standout local musicians: Laurie Hunter on piano, Bruce McKern on string bass, and Theresa McCoy on percussion.

Berlin to Broadway includes selections from the composer's earliest works for the stage, including *The Threepenny Opera*, *Happy End*, and the Weill-Brecht "cabaret-opera," *The Rise and Fall of the City of Mahagonny*. It also features songs from his years in Paris and his Broadway shows such as *Johnny Johnson*, *Knickerbocker Holiday*, *One Touch of Venus*, *Lady in the Dark* and *Lost in Stars*.

Weill was more than just a great composer — he was a great musical dramatist, one who was deeply involved in developing the content of his shows. But his music was sometimes difficult to describe. A reviewer in Berlin called one of his early works "an act of neo-classicism committed by jazz."

A classically trained pianist and protégé of Ferruccio Busconi, Weill could have pursued a career as a composer of serious music. Instead, he was captivated by

the theatre and the idea of combining the musical sophistication of opera with the more realistic dramatics of "plays with songs." A gifted orchestrator, he was also one of the last major theatre composers to do his own orchestrations.

Forced to flee Germany in 1933, Weill had experienced Nazi persecution first-hand as both a Jew and as a "subversive" artist whose works were officially banned by Hitler's censors. From the beginning of his theatrical career, especially during his collaboration with Brecht, Weill was drawn to highly political topics and biting social criticism, which were reflected in his work more often than not.

Above, all, Kurt Weill wanted the world to sit up and listen to new kind of theatre song. When we hear "Mack the Knife" or "Speak Low When You Speak Love" or any one of a number of Weill classics, we're listening to a composer who loved his life's work and put his heart into it. *Fear of melody*, he once told a colleague, was the reason modern music had become "more and more removed from reality, from life, from real emotions." Fortunately for us, he had no such fear.

Rollin' the Blues

Host Derral Campbell spins a weekly mix of the hottest new blues music from Chicago, Memphis, Kansas City, the Mississippi Delta and beyond, with classic cuts from golden age.

Sundays at 2:00pm
Rhythm & News Service

PROGRAM GUIDE CLASSICS & NEWS

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MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am The Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



PHOTO: MARTY SOHL, METROPOLITAN OPERA

First Concert

Jan 1	T	Bach: <i>Christmas Oratorio</i> , Part IV
Jan 2	W	Wagner: Overture to <i>The Flying Dutchman</i>
Jan 3	T	Tchaikovsky: <i>Sleeping Beauty Suite</i>
Jan 4	F	Suk*: <i>Fantastic scherzo</i>
Jan 7	M	Poulenc*: <i>Sinfonietta</i>
Jan 8	T	Handel: Suite from <i>Almira</i>
Jan 9	W	Ravel: <i>Gaspard de la nuit</i>
Jan 10	T	Verdi: Ballet music from <i>Don Carlo</i>
Jan 11	F	Beethoven: Cello Sonata No. 2
Jan 14	M	Gershwin: Variations on <i>I Got Rhythm</i>
Jan 15	T	Mozart: String Quartet in G major
Jan 16	W	Respighi: <i>Ancient Airs & Dances Suite No. 3</i>
Jan 17	T	Gossec*: <i>Symphony in B flat major</i>
Jan 18	F	Ibert: <i>Overture de fête</i>
Jan 21	M	Pla: Concerto for Two Flutes
Jan 22	T	R. Strauss: <i>Dance of the Seven Veils</i>
Jan 23	W	Clementi*: <i>Piano Concerto</i>
Jan 24	T	Dello Joio*: <i>Fantasies on a Theme by Haydn</i>
Jan 25	F	Haydn: <i>Symphony No. 52</i>
Jan 28	M	Copland: <i>Quiet City</i>
Jan 29	T	Delius*: <i>Violin Sonata in B major</i>
Jan 30	W	Rachmaninoff: <i>Piano Trio No. 1</i>
Jan 31	T	Devienne*: <i>Oboe Sonata in G major</i>

A scene from the Metropolitan Opera's production of Berlioz's *Les Troyens*.



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Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

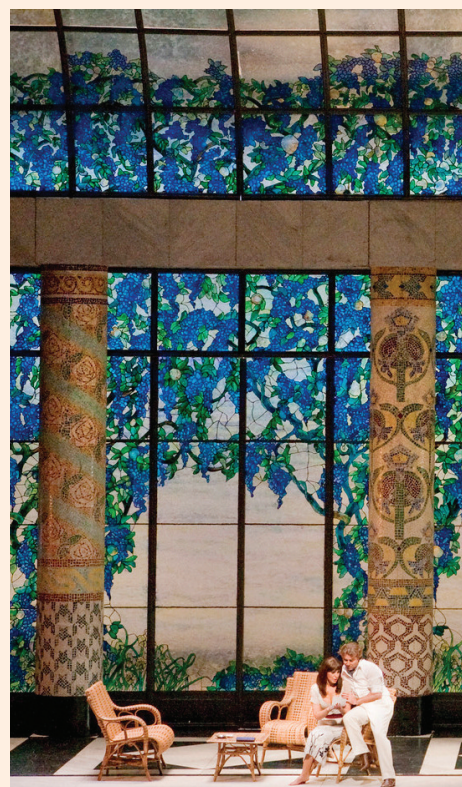
Siskiyou Music Hall

Jan 1 T Chopin : Piano Concerto No. 2
Jan 2 W Michael Tippett*: *Fantasia Concertante on a Theme of Corelli*
Jan 3 T Tchaikovsky: Symphony No. 3
Jan 4 F Medtner*: Piano Concerto No. 1
Jan 7 M Paul McCartney: *Ocean's Kingdom*
Jan 8 T Thalberg*: Piano Concerto in F minor
Jan 9 W Haydn: Symphony No. 104, *The Drumroll*
Jan 10 T Beethoven: Piano Trio in G
Jan 11 F Bizet: *L'Arlesienne*
Jan 14 M E Franck: Violin Concerto in D major
Jan 15 T Lindblad: Symphony No. 2
Jan 16 W Ravel: *Daphnis & Chloe, Part 1*
Jan 17 T Taneyev*: Symphony No. 4
Jan 18 F Guillaume Lekeu: Violin Sonata in G major
Jan 21 M Chausson*: Symphony in B flat major
Jan 22 T Mendelssohn: Piano Concerto in A minor
Jan 23 W Clementi*: Symphony No. 4
Jan 24 T E.T.A. Hoffmann*: *Arlequin*
Jan 25 F Brahms: Symphony No. 4
Jan 28 M Mozart*: Piano Concerto No. 17
Jan 29 T Ries*: Cello Sonata in A

Jan 30 W Herzogenberg: Piano Quartet in B flat
Jan 31 T Schubert*: Symphony No. 9, *The Great*

Metropolitan Opera

Jan 5 *Les Troyens* by Hector Berlioz
Fabio Luisi, conductor; Deborah Voigt, Susan Graham, Karen Cargill, Marcello Giordani, Eric Cutler, Dwayne Croft, Kwangchul Youn
Jan 12 *Il Trovatore* by Giuseppe Verdi
Daniele Callegari, conductor; Patricia Racette, Stephanie Blythe, Marco Berti, Alexey Markov, Christophoros Stamboglis
Jan 19 *Maria Stuarda* by Gaetano Donizetti
Maurizio Benini, conductor; Elza van den Heever, Joyce DiDonato, Matthew Polenzani, Joshua Hopkins, Matthew Rose
Jan 26 *La Rondine* by Giacomo Puccini
Ion Marin, conductor; Kristine Opolais, Anna Christy, Giuseppe Filianoti, Marius Brenciu, Dwayne Croft



A scene from Act III of Puccini's *La Rondine*.

PHOTO: KEN HOWARD/METROPOLITAN OPERA (C) 2008

Art



ROGUE VALLEY

Theater

◆ Craterian Ginger Rogers Theater presents the following events:

Next Stage Rep: *All In the Timing* on Jan. 3 thru 5 at 7:30 pm

Neil Berg's 101 Years of Broadway Song & Dance on Jan. 12 at 7:30 pm

Chris Botti on Jan. 16 at 7:30 pm

Rock of Ages on Jan. 18 at 7:30 pm

Nunset Boulevard on Jan. 24 at 7:30 pm

Rogue Valley Symphony on Jan. 26 at 7:30 pm
Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Camelot Theatre in Talent opens its 2013 Season with *Spotlight* on Etta James, Jan. 10 thru 20. Also, *Amadeus* by Peter Shaffer, Jan. 30 thru Feb. 4. This tale of breathtaking dramatic power is the story of Wolfgang Amadeus Mozart. The Broadway performance won a Tony Award for Best Play, and an Academy Award for Best film — one you won't want to miss. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Barnstormers Theatre presents *Cat On a Hot Tin Roof* by Tennessee Williams and directed by Russell Lloyd, Jan. 25 thru Feb. 10. This American classic has and will stand the test of time by asking the difficult question of true love. Adult themes. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 www.barnstormersgp.org

Music

◆ Chamber Music Concerts presents Explorations: Aurelia Saxophone Quartet on Jan 11 at 7:30 pm featuring music by Shostakovich, Bach, Maaren Van Norden, Jacob Te Veldhuis, Perry Goldstein, and Astor Piazzolla. A Pre-concert Lecture will take place one hour before the performance. Located in the Music Recital Hall in the Southern Oregon University Music Building, 450 Mountain Ave., Ashland. (541)552-6154 www.chambermusicconcerts.org

◆ St. Clair Productions presents two shows: Jeff Peterson — Hawaiian Slack-key guitar on Jan. 11 at 8:00 pm; Peter Yarrow — the Peter of Peter, Paul, and Mary on Jan. 31. Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 www.stclairevents.com

◆ Music at St. Mark's presents Caroline Robinson on Jan. 20 at 3:00 pm. A student at the Curtis Institute of Music in Philadelphia, Ms. Robinson will perform an organ recital on the church's Bond pipe organ. Concert is free and a reception follows. Located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org



St. Clair Productions presents Peter Yarrow — the Peter of Peter, Paul, and Mary on Jan. 31 (see Artscene p. 28 for details).

◆ Rogue Valley Symphony presents Alexander Schimpf, Piano, featuring works of Beethoven. Three performances and locations: SOU Music Recital Hall, Ashland on Jan. 25; Craterian Ginger Rogers Theater, Medford on Jan. 26; and Grants Pass Performing Arts, Grants Pass on Jan. 27. (541)552-6398 www.rvsymphony.org

Exhibitions

◆ Schneider Museum of Art features its Permanent Collection originated from gifts donated to the university during the early stages of the museum's planning and development. The multifaceted, diverse collection includes examples of various media, styles and cultures for exhibition and research, most heavily focused on works on

paper from the 20th century and beyond. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M-Sat 10-4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents mixed media works of Jonathan McFadden's "Modernized Disaster" Jan. 8 thru 25. Explores the bombardment of information and imagery associated with contemporary news. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents wax and mixed media works of Krista Svalbonas' "Phenomenology of Space" Jan. 8 thru 25. Features geometric, abstract paintings of cracks in pavement, patterns in windows and fractured views of buildings that make up the urban landscape. Located in Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Americana roots band Red Molly on Jan. 12 at 8:00 pm. The folk trio consists of Laurie MacAllister (vocals, guitar, banjo), Abbie Gardner (vocals, guitar, Dobro, lap steel guitar), and Molly Venter (vocals, guitar). Featuring original works by each group member, as well as covers of other songwriters. Pistol River Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

◆ Humboldt State University CenterArts presents the following:

Blues Harmonica Blowout on Jan. 9 at 8:00 pm
Chinese Golden Dragon Acrobats "Cirque Ziva" on Jan. 22 at 7:00 pm

Calder Quartet on Jan. 26 at 8:00 pm

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**January 15 is the deadline
for the March issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.jpr.org

Artscene Editor: Miki Smirl

And a co-presentation with Redwood Jazz Alliance: Joe Lovano Us Five on Jan. 27 at 8:00 pm

All performances in the Van Duzer Theatre, Theater Arts Bldg., on the campus of Humboldt State University at 1 Harpst St., Arcata. (707)826-4411 www.humboldt.edu/centerarts

◆ Fort Bragg Center for the Arts presents Tanya Gabrielian, Pianist, on Jan. 27 at 3:00 pm, performing works by Liszt, Ravel, and Rachmaninoff. Tickets available at Fiddles and Cameras, Fort Bragg, and at Moore's Books, Mendocino, and at the door if available. Preston Hall, 4481 Main St., Mendocino. (707)937-1018 www.fbcamusicseries.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

Peter Santino: *The Exhibition at the End of Time, at the End of the World* - thru Jan. 20.

Atrium Gallery: Explore the work of Morris Graves from the Permanent Collection throughout the year. Enhance your interpretation of Graves' artwork on display by perusing the interactive CD-ROM *The Life & Art of Morris Graves*. This Educational tool allows the visitor to view a selection of artwork, the Loleta Studio of the artist, and to hear interviews from his friends and colleagues.

The Humboldt Arts Council's Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves. The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum continues its presentation of a special grouping of holiday exhibitions thru Jan. 26. Featuring Ken Means' Carousel, hand carved and painted figures; Fine Art Prints from the Permanent Collection representing a sampling of the



Chamber Music Concerts presents
Explorations: Aurelia Saxophone Quartet on Jan. 11 at 7:30 pm.



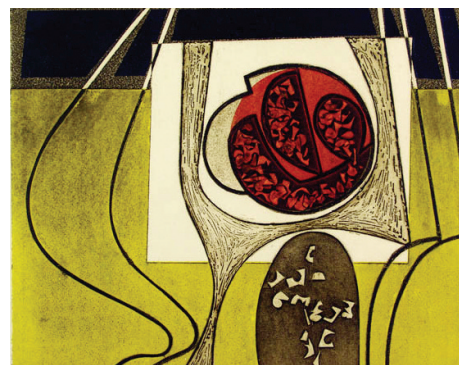
Liberty Arts Gallery presents *Trimorphic*, three distinct perspectives on the human condition featuring junk-art assemblage by Lauri Sturdivant, whimsical sculpture by Candace Miller, and detailed figurative drawings by Brenda Woods.

museum's 554 pieces - on display in the Uno Richter and Mabel Hansen Galleries; works by art students from Lighthouse School will be shown in the Clare Wehrle Gallery; works of two artists from the Nancy Devereux Center will be featured in the Community Gallery; and 3-D story laden collage panels will be shown in the Clare Wehrle Gallery. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively. Featured adornments greet travelers and visitors to SW Oregon Regional Airport - the works appear in the waiting area and on baggage claim walls. These original works, painted in oils on shaped recycled wood panels, glow with Castleberry's trademark infusion of color and energy. Exhibit ongoing. For more information contact the museum. Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum continues its presentation of two ongoing exhibits: *A Contribution to Prayer*, featuring an intricate collection of traditional and contemporary pieces for the ceremonies of the Hupa, Yurok, and Karuk tribes. Also, an additional exhibit, *Photographs of Native Americans of Northwest California*, includes historic Indian photographs from 1870-1929. A sampling of original tintypes, postcards, and master-prints, as well as reprinted digital scans from other museums, libraries, and private collections will be included. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816

◆ The Eureka Heritage Society has gifted the Romano Gabriel Sculpture Garden on 2nd St. in Eureka to the Humboldt Arts Council. This local treasure changes hands and takes on a new role in the arts on the No. Coast. Call for more information. (707)442-0278 ext. 205 www.humboldtarts.org



Fine Art Prints from the Permanent Collection represents a sampling from Coos Art Museum's own 554 piece Permanent Collection, on display in the Uno Richter and Mabel Hansen Galleries. [Glen Alps, untitled, collagraph].

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every first Fri. of the month from 6-9:00 pm in the peaceful, beautiful town of Trinidad, 15 miles North of Arcata featuring art, music, food and other events. www.trinidadartnights.com

ROSEBURG/EUGENE

Theater

◆ The Historic McDonald Theatre presents stand-up comedian Paula Poundstone on Jan. 18. Doors open 6:30 pm and the comedy concert begins at 7:30 pm. Reserved seating is open to all ages. Tickets are available at all Safeway TicketsWest outlets, online, and will call. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

CONTINUED ON NEXT PAGE

Artscene *From p. 29*

Music

◆ The Music Dept. at Umpqua Community College presents "12th Night" and Vintage Singers on Jan. 4 and 5 at 7:30 pm at the First Presbyterian Church. Also, Douglas County Youth Orchestra performs on Jan. 22 in Jacoby Auditorium on the campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/fine-arts-events

Exhibitions

◆ The Art Gallery at Umpqua Community College presents a Faculty Showcase thru Jan. and Feb. The gallery features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *Leading Ladies* written by Ken Ludwig and directed by Jennifer Levino, weekends Jan. 24 thru Feb. 16. Set in the 1950's in York, PA, two down-on-their-luck English actors learn that a dying millionairess is leaving her fortune to her long lost English relatives, Max and Stephen. Confusion and hilarity follow. Ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877 and online at www.cascadetheatre.org or at The Riverfront Playhouse located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Blues Harmonica Blowout featuring Mark Hummel on Jan. 8 at 7:30 pm. With a revolving crew of harmonica virtuosos, Hummel's brainchild began 20 years ago and is an annual blues main event around the world. Also appearing at the Cascade, on January 10 at 7:30 pm, Merle Haggard. The Shasta County resident and country music legend will make a special stop at the Cascade in connection with the recording of his upcoming album. Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

◆ The Museum at Turtle Bay Exploration Park presents Ansel Adams: Masterworks thru Jan. 13. This collection of 48 works by the artist (1902-1984) represents about two thirds of a selection Adams made late in his life. It reveals the importance Adams placed on the drama and splendor of natural environments. Turtle Bay is located at 840 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ Liberty Arts Gallery presents *Trimorphic*, three distinct perspectives on the human condition featuring junk-art assemblage by Lauri Sturdivant, whimsical sculpture by Candace Miller, and detailed figurative drawings by Brenda Woods. Opening Reception: Jan. 18 from 5-7 pm. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing col-

lection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ Boxcar Gallery features railroad relics, rock n roll posters from the 1960s, African artifacts, watercolors, oils, photography by local artists and more. Located at 5905 Sacramento Ave., Dunsmuir. (530)235-4050 www.boxcargallery.net

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

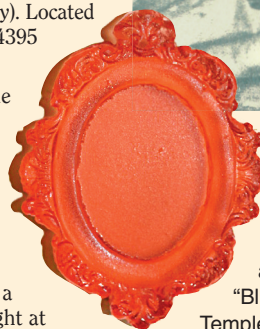
Theater

◆ The Linkville Players present Terrence McNally's comic drama *Master Class*, directed by Charles Cossey, Jan. 18 thru Feb. 9. Fri. and Sat. evenings at 7:30 pm; Sun. matinee on Feb. 3 at 2:00 pm. The world's most famous opera diva, Maria Callas, teaches a series of master classes at the Julliard School. Reserved tickets: \$11-\$14 (\$1 off for students, seniors and members of the military). Located at 201 Main St., Klamath Falls. (541)205-4395 or (541)884-6782 (voicemail only).

◆ Ross Ragland Theater presents Cirque Zuma Zuma on Jan. 25 at 7:30 pm. This African styled Cirque du Soilel-type show will surely amaze. Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



Schneider Museum of Art features its Permanent Collection originated from gifts donated to the university during the early stages of the museum's planning and development. **LEFT:** Marlene Alt, "Blush," cast resin. **ABOVE:** Tracy Templeton, "All That Keeps Us Here"



Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are featured at the SW Oregon Regional Airport.



The Splendid Table

Lynne Rossetto Kasper



Red Wine Meatloaf

By Lynne Rossetto Kasper

Meat loaf is one of those dishes that can take on so much, like vegetables, leftover mashed potatoes, the end of a bottle of wine from the weekend, a bit of stale bread. The real key to a juicy, delicious loaf isn't the meat, it is all the things that moisten and flavor the loaf at the same time — like bread soaked in wine, tomato paste, vegetables and cheese.

Mashed potatoes are the classic partners for this, but a puree of braised broccoli and garlic is lighter and works like a charm. Sandwiches of this loaf on day two are super, especially if you warm the meatloaf for a few moments.

Ingredients

1 large garlic clove
1/2 cup cubed (about 1/4-inch cubes) whole-wheat baguette, or other whole-grain chewy bread
1/4 cup dry red or white wine
3/4 teaspoon salt
1/4 to 1/2 teaspoon freshly ground black pepper
1 tablespoon balsamic vinegar
1 tablespoon tomato paste
4 large fresh basil leaves, torn
1 slice bacon, minced
1/2 cup (1-1/2 to 2 ounces) shredded Asiago or extra-sharp Cheddar cheese
1/4 onion, cut into 1/4-inch dice
1/4 large sweet red pepper, cut into 1/4-inch dice

2 large whole scallions, thinly sliced
1 large egg yolk
1 pound ground 85% beef chuck
1/2 cup dry red or white wine

Instructions

1. Preheat the oven to 350°F. Have a 9-inch square cake pan handy.
2. Turn on a food processor and drop in the garlic. Then drop in the bread cubes and process until pieces are a quarter the size of a pea. Scrape everything into a large bowl and moisten the crumbs with the wine. Let wine soak into the bread while you prep the rest of the ingredients.
3. Completely blend in all the remaining ingredients except the meat. Then work in the meat with a spoon until everything is thoroughly mixed. Turn the mixture into the pan and shape into a plump loaf.
4. Bake the meatloaf 20 minutes and pour the 1/2 cup of wine over it. Bake another 30 to 40 minutes, basting occasionally with the pan juices, or until an instant reading thermometer inserted into the meat loaf's center reads 160°F. Remove the meatloaf from the oven; let it rest about 15 minutes, then slice for

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